

THE FRICK COLLECTION

MEMBERS' MAGAZINE SPRING/SUMMER 2018

Canova's George Washington

Through September 23, 2018



The Frick Collection Board of Trustees

Elizabeth M. Eveillard, *Chair*
Aso O. Tavitian, *Vice Chair*
Juan Sabater, *Treasurer*
Michael J. Horvitz, *Secretary*

Peter P. Blanchard III
Margot Bogert
Ayesha Bulchandani
Thomas J. Edelman
Bradford Evans
Barbara G. Fleischman
Emily T. Frick
Christian Keesee
Sidney R. Knafel
James S. Reibel, M.D.
Charles M. Royce
Stephen A. Schwarzman
Bernard Selz
Victoria Lea Smith
Melinda Martin Sullivan
J. Fife Symington IV
Ian Wardropper, *ex officio*

President Emerita
Helen Clay Chace

Trustees Emeriti
John P. Birkelund
I. Townsend Burden III
L. F. Boker Doyle
Blair Effron
Franklin W. Hobbs
Howard Phipps Jr.

The *Members' Magazine* is
published three times a year by
The Frick Collection as a benefit
for its members.

Volume 18, Number 2
ISSN: 1534-6412
Editor: Rebecca Brooke

MICHAEL BODYCORN



Letter from the Director

More than eighty years ago, The Frick Collection opened its doors to share with the public Henry Clay Frick's extraordinary art collection and mansion. Many decades later, the museum—together with the Frick Art Reference Library—remains among New York's great cultural treasures. Much attention

this past year has focused on planning for a careful enhancement of our buildings in order to ensure the institution's continued success for another eighty years and beyond. I am delighted to announce that at the end of June, the New York City Landmarks Preservation Commission voted to approve our plans for this project. We are still in the process of seeking approval from the city's Board of Standards and Appeals, but the commission's vote was a major milestone.

The design crafted by Selldorf Architects sensitively responds to needs that have become pressing in recent years as our infrastructure ages and our exhibitions and programs evolve to fit the changing requirements of students, scholars, and the general public. The project addresses four major concerns: the display and preservation of the collection; research and education; updating the building's infrastructure; and improving amenities for visitors. As you will read in the article beginning on page 2, the project will, among other things, create several new galleries on the mansion's second floor, provide ADA access to all visitors, and add classrooms to better accommodate our popular education programs. In addition, we will update our museum and library conservation labs to care for the precious objects in our collections.

As we move forward with these necessary long-term improvements, one of the biggest concerns we have heard voiced by our loyal members and the public is the fear of losing the feeling of being in the Frick family's private house. In considering our future, the Trustees and I hold firmly to the principle that the galleries must—and will—remain the peaceful oasis they have always been. Our overarching priority is to preserve the cherished ambiance that defines the Frick.

The museum and library are open as usual, and we continue to present exhibitions and programs that inspire our visitors to take pleasure in the contemplation of art. We are also proud to engage the next generation of art enthusiasts through our guided school visits, Art Dialogues for young professionals, and First Fridays, which offers free, after-hours access to the collection on the first Friday of most months. As you know, the Frick has a longstanding mission to educate the public, and we remain dedicated to providing our patrons and the community with enriching, innovative programs. If you have not already done so, I invite you to visit the galleries to see the final months of the exhibitions *Canova's George Washington* and *Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection*. I hope you enjoy this issue of the magazine, and I wish you a wonderful summer.

With kind regards,

A handwritten signature in blue ink, appearing to read 'I. Wardropper'.

Ian Wardropper
Director



THE FRICK COLLECTION

MEMBERS' MAGAZINE SPRING/SUMMER 2018

2 COLLECTION NEWS

Honoring the Past and Enhancing the Future:
A Conversation with Director Ian Wardropper

6 SPECIAL EXHIBITION

Canova's George Washington

10 RECENT ACQUISITION

Rare Vase by Luigi Valadier on View: A Preview of the
Upcoming Exhibition Devoted to Rome's Master Silversmith

12 Introducing the Diptych Series: *Holbein's Sir Thomas More*

14 COMMUNITY

Winter and Spring Highlights: Director's Circle Events and
Young Fellows *Virtue and Vice*

16 SUMMER CALENDAR

Member Events, Educational Programming, and Museum Shop



COVER

Antonio Canova (1757–1822), *Modello for George Washington* (detail), 1818, plaster, Gypsotheca e Museo Antonio Canova, Possagno, Italy; photograph by Fabio Zonta, Fondazione Canova onlus, Possagno

Honoring the Past and Enhancing the Future

A Conversation with Director Ian Wardropper

In April, the Frick announced plans to upgrade and expand its buildings, the institution's first comprehensive upgrade since 1935. The project will make more of the historic mansion and library accessible to the public, while updating essential facilities to maintain the collection and better serve a twenty-first-century audience. Selldorf Architects, a firm internationally recognized for its renovations of the Neue Galerie and the Clark Art Institute, will collaborate on the project with Beyer Blinder Belle, a leading architectural firm for historic preservation.

Rebecca Brooke, Editor: Visitors to the Frick often marvel that they feel as if they are guests in a private home. Will the project change that?

Ian Wardropper, Director: One of our primary goals is for visitors to feel as if nothing essential has changed. Our galleries are often described as an oasis of peace and tranquility, and they will remain this way. The project will not alter the mansion's existing galleries, beyond improving the infrastructure—upgrading the skylights, for example.

One of the major benefits for visitors will be the addition of new galleries on the mansion's second floor, which will be open to the public for the first time. These rooms were originally bedrooms and sitting rooms, but were converted into offices for museum staff in 1935. The spaces still have many original architectural details—fireplaces, decorative moldings, and wood paneling—and these

features will be incorporated into the new galleries.

RB: Unlike most art museums, the Frick doesn't display works chronologically or by school. Instead, paintings, sculptures, and furniture are arranged to complement each other, as they would be in a private home. Will that style be continued in the new galleries upstairs?

IW: Yes, the "house style" of mixing objects is a Frick signature. A wonderful example is the Living Hall on the first floor, where European paintings are displayed with carpets from the Middle East, Chinese porcelains, Renaissance bronzes from Italy, and eighteenth-century French commodes. The room is a stylistic mix across time and countries that creates a harmonious whole and reminds you that there is the specific taste of an individual behind it. We will continue to display works this way in the second-floor galleries, although some rooms may be dedicated to a particular subject or medium, such as portrait medals or ceramics.

In recent years, the Frick has been given extraordinary collections of Meissen porcelain, Du Paquier porcelain, and portrait medals. We also have a marvelous collection of rare sixteenth- to eighteenth-century clocks and watches, from the 1999 bequest of Winthrop Kellogg Edey. The scale of these objects will suit the intimate spaces of the second floor. We may rehang some of our smaller paintings upstairs, and we have a distinguished group of prints and drawings—etchings by Whistler, for example—that are rarely on view. I'm delighted that the new galleries will enable us to share so much more of our collection with visitors.

RB: How will the renovations affect exhibitions?

IW: Currently, when we present special exhibitions, works from the permanent collection—often favorite paintings by Whistler and Van Dyck, for example—must be removed from view in order to accommodate incoming loans. Frequently moving works is not ideal, as it increases the risk of damage. A dedicated exhibition gallery on the museum's main floor will mitigate these disruptions, and better enable visitors to make comparisons and connections to works in the permanent collection.

RB: What would Henry Clay Frick have thought of this project?

IW: I think he would have been wholeheartedly behind it. To begin with, we found the perfect architect for this undertaking, as did Mr. Frick when he hired Carrère and Hastings. Annabelle Selldorf has successfully worked with historic buildings, including her beautiful transformation of the Neue Galerie—also a Carrère and Hastings residence constructed in 1914, the same year as the Frick mansion. She is a modernist architect, yet she knows how to respond to existing historical structures.

We have assembled a top team of consultants, engineers, and specialists to work with us on this project, which is how Frick went about things. He also kept up with the latest technology, and much of what we will be doing is upgrading the building's infrastructure, so that the wiring, the lighting, the humidity and fire control systems, all that—most of which dates to 1935—is replaced and modernized. These updates are long overdue. I am proud that we will be

OPPOSITE PAGE

Rendering of The Frick Collection from E. 70th Street



pursuing LEED [Leadership in Energy and Environmental Design] certification for the project, for improving our sustainability and energy efficiency.

RB: What other facilities will be upgraded?

IW: Conservation is central to much of what we do at the Frick, and our conservators care not only for our collection and the house itself, but also for loans from peer institutions. While these receive excellent care, it is becoming harder to maintain the utmost standards with the museum's current facilities. The conservation studio is on the third floor of the mansion, in a space that was originally bedrooms for the house's domestic staff. It is too small and lacks basic necessities like running water and north-facing natural light. Many objects in the collection are too large to be transported to the studio via the original 1914 passenger elevators and through the third

floor's narrow hallways and doors. The project will see the construction of a purpose-built lab with ample work space and treatment areas, state-of-the-art equipment, and all the necessary amenities to provide the highest level of care that the collection requires.

RB: There is also a conservation studio at the Frick Art Reference Library.

IW: Book and paper conservation is an important aspect of the activities of the library, which has an unparalleled collection of books, drawings, prints, photographs, negatives, manuscripts, architectural plans, and other works on paper. Many of these are decades (if not centuries) old and very rare—25 percent cannot be found at any other library in the world.

The library's conservation studio is not large enough to care for its ever-expanding collection, and it too lacks proper lighting and technical resources. Digital lab

activities are relegated to a cramped area within the book stacks, where support columns and low ceilings make it hard to work with oversized materials like blueprints and large-format books. The library's new conservation lab will maximize efficiency by providing versatile workspaces for all equipment and activities.

RB: You mentioned digital conservation projects at the library. Can you talk more about the digital innovations there and how these activities will be affected by the project?

IW: The library has always been ahead of its time in terms of technology. For instance, it had central air conditioning in 1935, as well as an automated writing system that enabled staff on different floors to send communications back and forth. Now, eighty years later, the digital revolution is a catalyst for change in libraries around the world, and the Frick



COURTESY OF SELLDORF ARCHITECTS

library has been a pioneer in the field. To continue to lead, the library staff needs the latest and best resources.

We plan to create a digital art history lab with workspaces for digital asset management and preservation, as well as areas for visiting scholars to conduct research and collaborate with colleagues and staff. When the project has been completed, the library will be both one of the world's great repositories of traditional art historical books and documents, as well as digital information.

RB: The library is one of New York's hidden gems. Will the renovation make this great resource more visible to the general public?

IW: Many may not be familiar with the library's vast holdings, its beautiful reading room, or even the fact that it is open to everyone, free of charge. This is partially because there is no public passage between the museum galleries and the library. This project will physically connect the two buildings so that visitors can pass easily from one to the other. It will enhance the library's visibility and functionality.

RB: Education is central to the Frick's mission: Mr. Frick stated in his will that the museum was intended to "encourage the study of the fine arts and kindred subjects."

IW: Yes, he was interested in opening wide the doors to a broad public. A primary goal of this plan is to make the museum more accessible, both physically through a larger reception hall, coatroom, and so forth, but also through our educational programming. The phrase that Mr. Frick used, which I love,

is that the museum should be open to "all persons whomsoever."

Particularly in the last twenty years, our education department has been increasingly creative in presenting programs that cater to a range of ages and diverse interests, from middle school students to graduate students, from avid art lovers to first-time visitors. We have ongoing partnerships with various schools throughout the city, which aim for deep engagement with students, cultivated not just in a single afternoon field trip, but through multiple visits with our curators and educators over the course of a semester or even an entire school year.

Up until now, our educators have presented all of these programs with very little space—we do not have a dedicated classroom, for instance, and there is no place for students to hang their coats or store their backpacks during their visit. I'm really pleased that this project includes plans for an education center

THIS PAGE

Rendering of the proposed reception hall, looking east towards the 70th Street garden

where school groups can gather, settle in, and have an orientation session before visiting the galleries. The new education center will include a seminar room overlooking Russell Page's garden on 70th Street. It will be a flexible space that can be adapted as needed, for ever more interesting and inventive programs as they are developed.

The project also includes plans for a larger auditorium with state-of-the-art acoustics to present concerts, lectures, symposia, and other programming. Right now, concerts regularly sell out, and talks by top scholars and artists often have waitlists. The new auditorium will provide more seating to better respond to public demand, and improved acoustics will enable us to produce higher-quality simulcasts and recordings to reach a wider, virtual audience.

RB: You mention the 70th Street garden. In 2014, many people were concerned that it would be destroyed.

IW: The garden was created by Page in 1977 at the same time that the current reception hall and garden walls were constructed, from a design by Bayley, Poehler, and Van Dyck. In 2014, we had plans to expand on the garden site, but we have revised those plans in response to public feedback. Our new proposal not only restores and rehabilitates Page's garden, but celebrates it. Annabelle and her team have created multiple vantage points within the new reception hall, education center, and café so that people will be able to view Page's garden not only from 70th Street, but from several places within the building.

We have engaged Lynden Miller, a distinguished garden designer and landscape

architect who has worked for decades in New York City, to restore the garden following the construction period. Together with Beyer Blinder Belle, she is studying its history in order to adhere as closely as possible to Page's original design. Over the decades, many of the garden's features have changed; trees failed to grow, plants died or were replaced. This is an opportunity for us to restore Page's vision and, at the same time, improve the garden in practical ways. It needs a better irrigation system, for example.

Lynden has the good fortune to be collaborating with Galen Lee, the Frick's horticulturist, who was hired by the institution in 1977 and worked with Page personally. He knows every inch of the garden and will be working closely with Lynden on the restoration project.

RB: When old houses are transformed into public institutions, they often lack certain amenities, such as wheelchair ramps. How will the project address this?

IW: Everyone should enjoy easy access to the Frick—not just when entering the museum or library, but throughout the duration of their visit. Those in wheelchairs currently must take a circuitous route through the mansion's basement to reach the galleries. This project integrates a ramp that will allow all visitors to enter the museum through the front door on 70th Street. The library's entrance, on 71st Street, will be modified to accommodate patrons in wheelchairs, as well as school groups. New elevators will provide access to all levels of the museum, including the second-floor galleries and new auditorium.

RB: Will the museum close during construction? What will happen during that time?

IW: We expect we will need to close for part of the project and will have a better sense of this timeline by early next year. In the meantime, we are exploring venues around the city to display a portion of our collection so our members and the public can continue to engage with the works they've come to love. It would be wonderful to partner with museums in boroughs outside Manhattan, so that we can reach the widest audience possible. This is a rare chance for some of our works to be viewed alongside similar works from sister institutions or perhaps displayed alongside art from different periods and schools, which is an exciting departure from how they have traditionally been seen. We are looking forward to the creative opportunities this transitional period will provide.

RB: Apparently, some people mistakenly think the Frick has already closed for construction.

IW: Not at all. We are open our regular hours and have a full calendar of exhibitions and education programs, as usual. There is more going on than ever. I am so grateful for the support and feedback we've received since we announced the project, and I look forward to sharing developments as our plans continue to evolve.

Updates and further information about the project can be found at frickfuture.org, which includes a page for comments and questions.

Canova's George Washington

May 23 through September 23, 2018

Writing in 1755, the German scholar Johann Joachim Winckelmann, the father of modern archaeology and the author of the first substantial history of Greek and Roman art, made a penetrating observation about ancient sculpture: "The general and principal distinction of the Greek masterworks is their noble simplicity and quiet grandeur, both in gesture and expression. As the bottom of the sea lies peaceful beneath a foaming surface, a great soul lies serenely beneath the strife of passions in Greek figures." Two years later, on November 1, 1757, a boy was born in the small town of Possagno, on the Venetian mainland, in Italy. The grandson of a stone-cutter, Antonio Canova grew to become the reincarnation of the ancient sculptors, who would make Winckelmann's notions about art a reality again. Aged twenty-three, at the end of 1780, Canova moved to Rome, where he remained for the rest of his life. In his studio near the Via del Corso, over a career of more than forty years, he sculpted ambitious mythological groups and large papal monuments and portrayed many of the "great souls" of the age. He worked in Rome for Pope Pius VI, the papal court, and the aristocracy (Prince Camillo Borghese, for example), but also produced masterpieces in Paris for Napoleon and his family, in London for the Prince Regent and the Duke

of Devonshire, and in Vienna for Albrecht of Saxony, Duke of Teschen. A number of his works were created for patrons as far away as Izabela Czartoryska in Poland and Empress Catherine the Great in Russia.

The exhibition on view this summer at the Frick focuses on the only commission Canova received from the United States, a monumental marble sculpture of the new nation's first president, George Washington. In December 1816, the General Assembly of North Carolina voted to commission a statue of the founding father for the main rotunda of the State Capitol, in Raleigh. The budget for the project was unrestricted, and a committee of senators was convened to determine the best artist for the task. Without much debate, it was concluded that the sagest advice had been provided by the country's third president, Thomas Jefferson, living in fine isolation at his Italianate residence at Monticello. For Jefferson, the only sculptor worthy of the commission was Antonio Canova, and the only material in which the statue should be produced was Carrara marble. Jefferson had never met Canova, but he knew him by reputation, which had reached beyond Europe, all the way to Virginia. Jefferson also recommended an intermediary for the commission: Thomas Appleton, the American Consul in the Tuscan harbor city of Livorno.

Over the next five years, between 1816 and 1821, more than one hundred letters document the vicissitudes of the sculpture's creation. Many of these are published in the catalogue that accompanies the exhibition, charting the choices made in Raleigh and Rome, passing through Livorno. Appleton,

in the end, guided the process, making decisions about the iconography of the statue and the transportation of the finished marble from Italy to America.

Canova began working on the sculpture in the summer of 1817. As was his custom, he produced a number of drawings and three-dimensional sketches, both in plaster and terracotta, in preparation for a life-size plaster *modello* of his subject, before tackling the marble block.

The sculptor faced two primary challenges. The first was that he did not know what Washington looked like, as the former president had died sixteen years before. The second was determining the costume in which Washington should be shown, whether contemporary or ancient. Solutions were again provided by Jefferson, in dialogue with Appleton. Several options were offered for the model to use for Washington's portrait, including paintings by Gilbert Stuart and sculptures by Jean-Antoine Houdon, but it was decided that Canova should use a bust by the Italian sculptor Giuseppe Ceracchi, which was made from life in 1791–92, when Washington was sixty years old. This bust of the president was considered by Jefferson "the best effigy of him ever executed." Conveniently, Appleton owned a plaster model of the bust, which he sent to Canova's studio in Rome. (Although Appleton's bust is unidentified, two others by Ceracchi—one in terracotta and the second in marble—are included in the exhibition.) As for the costume, ancient garb was favored by all parties, as the classical style was immensely popular at the time. Canova agreed with Jefferson when the former president wrote in 1816: "I am sure the artist, and every person of

OPPOSITE PAGE

Antonio Canova (1757–1822), *Modello for George Washington*, 1818, plaster, Gypsotheca e Museo Antonio Canova, Possagno, Italy



taste in Europe would be for the Roman, the effect of which is undoubtedly of a different order. our boots & regimentals have a very puny effect.”

For a European public accustomed to the absolute power of emperors, popes, and kings, the idea of a general or a head of state peacefully retiring to private life and passing his title to another individual was almost unimaginable. The painter John Trumball, writing in 1784 about Washington’s resignation from the army, marveled: “Tis a Conduct so novel, so inconceivable to People, who, far from giving up powers they possess, are willing to convulse the Empire to acquire more.” Washington was therefore likened to the ancient republican hero Lucius Quinctius Cincinnatus, who, in 458 B.C., having won a civil war as a Roman dictator, stepped down and returned to his countryside dwelling, resuming his life as a farmer. Consequently, Canova showed Washington wearing armor *all’antica* and drafting his farewell address to the nation, which was seen as one of the defining moments of his life and career. The paper he writes upon reads (in Italian): “George Washington/To the People of the United States/1796/Friends and Citizens.”

By the summer of 1820, the sculpture was ready to be shipped to North Carolina. Unfortunately, the third and final installment of Canova’s payment never reached Rome,

as the agents to whom it was entrusted went bankrupt. Attempts to recoup it were futile, and the state of North Carolina was forced to issue another payment before Canova would relinquish the finished marble. *George Washington* left Italy finally in March 1821, traveling from Canova’s studio down the Tiber on a barge, before reaching the Mediterranean Sea, where it was transferred to an American warship and safely delivered across the Atlantic Ocean. It reached Raleigh in December of that year, where it was unveiled with great fanfare on Christmas Eve, displayed majestically in the rotunda at the heart of the State Capitol. A contemporary newspaper praised the monument, comparing it to ancient masterpieces: “Even the celebrated Statues of the Apollo of Belvidere [sic] and the Venus of Medici have their blemishes, but the Statue of Washington, like Washington himself, is without a stain or spot.”

Canova’s American masterpiece, however, was on view for less than a decade. In the early morning of June 21, 1831, a devastating fire destroyed the State Capitol. The calamity saw the complete destruction of the building, the dome of which collapsed above the statue. A later account reported: “during the fire the doors were opened and people saw the statue, snowy white at first, seated on the base some six feet high. Presently the statue reddened in the glaring flames and then with a crash of the falling dome came to almost total ruin.” Plans to restore the statue never materialized, and the charred fragments of Canova’s marble are now preserved in four different locations in Raleigh, where they usually are kept in storage. Had it

survived, Canova’s *George Washington* would have been one of the most important artistic treasures from the early history of the United States.

For the first time, all of the surviving objects associated with the creation of the sculpture are shown together to tell the extraordinary transatlantic story of Canova’s lost masterpiece. The life-size *modello* (page 7), which provides the closest idea of what the marble would have looked like, is presented in the Frick’s Oval Room—alone—to replicate the effect it would have had in the rotunda of North Carolina’s State Capitol. The faux marble pedestals in the exhibition replicate a design devised by Canova himself and are identical to those used to display his plaster *modelli* at Possagno. The East Gallery includes additional preparatory objects and comparative materials that shed light on the commission, including works by Houdon, Stuart, Ceracchi, and the spectacular portrait of Canova by Thomas Lawrence (opposite page). In 1815, Canova had traveled to London to negotiate the return of the antiquities Napoleon had taken from Rome during the war. While in the British capital, the sculptor sat for Lawrence, who exhibited the resulting canvas a year later at the Royal Academy. In 1819, Lawrence was in Rome and took the opportunity to update the portrait, which he then gave to the sculptor, who proudly displayed it in his home until his death. The portrait was thus executed during the exact period that the sculptor was working on *George Washington*.

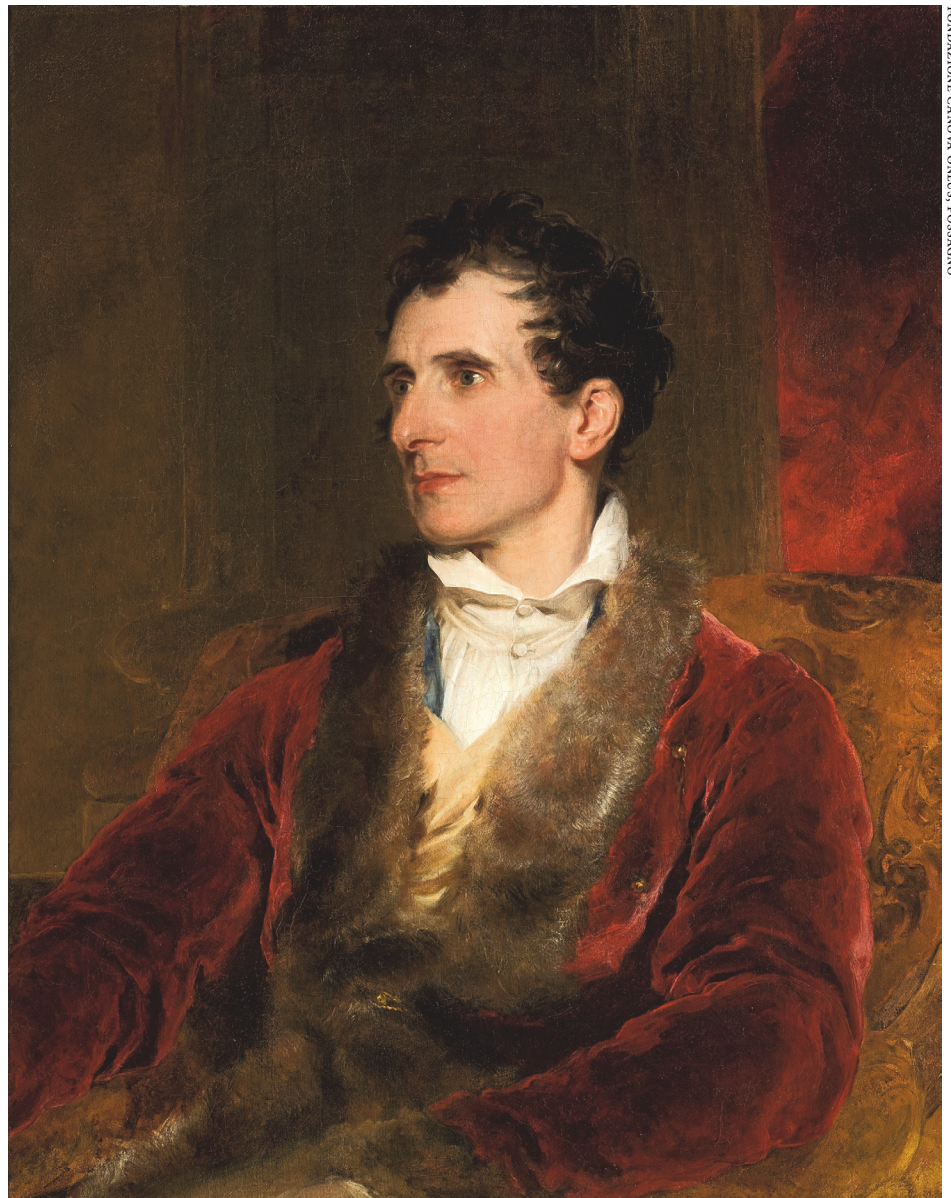
The exhibition is a partnership with the Gypsotheca e Museo Antonio Canova in Possagno, the most important museum for

OPPOSITE PAGE

Thomas Lawrence, *Antonio Canova*, 1815–19, oil on canvas, Gypsotheca e Museo Antonio Canova, Possagno, Italy

Canova's work. Carrying out Canova's wishes after his death, his half-brother, Giovanni Battista Sartori, established a museum in the house where he was born. The artist's personal belongings and all the plaster *modelli* of his sculptures were transported from the studio in Rome to Possagno, where they have been available to the public ever since. *Gypsotheca*, deriving from the Greek *gypsos*, for *plaster*, identifies the museum as the repository of Canova's plasters. The building to display these works was designed in 1836 by the architect Francesco Lazzari and expanded in 1957 by Carlo Scarpa, next to the house where Canova was born. Half of the objects in the exhibition are lent by the Gypsotheca for the first time, and the exhibition will travel to Possagno in the fall of 2018, after it closes at the Frick.

While working on *George Washington*, Canova had assistants and his half-brother read aloud to him from a history of the American Revolution by the Italian historian Carlo Botta. He later admiringly described Washington as "the genius who has performed such sublime deeds, for the safety and liberty of his country." It is fitting that the story of this short-lived masterpiece should be told in detail in America, to celebrate the transatlantic links—artistic and cultural—between the United States and Italy. The sculpture was described at the time of its unveiling as "the boast and pride of North America." Its loss is a deep wound to the early heritage of the United States, but, for three months at the Frick this summer, the sculpture and its astonishing story will be brought back to life.—Xavier F. Salomon, Peter Jay Sharp Chief Curator



FONDAZIONE CANOVA ONLUS, POSSAGNO

The exhibition is organized by Xavier F. Salomon, Peter Jay Sharp Chief Curator, The Frick Collection. Principal funding is provided by an anonymous gift in memory of Melvin R. Seiden and by Ambassador and Mrs. W. L. Lyons Brown. Additional support is generously provided by Mrs. Daniel Cowin in honor of Ian Wardropper; Dr. and Mrs. James S. Reibel; Luciano and Giancarla Berti; the families of

George and Michael Eberstadt in memory of Vera and Walter Eberstadt; Fiduciary Trust Company International; the Foundation for Italian Art & Culture (FIAC); Carlo Orsi, Trinity Fine Art; Mr. and Mrs. Stanley DeForest Scott; Barbara G. Fleischman; Carla Bossi-Comelli and Marco Pecori; Michael L. Cioffi; and Barbara Dau. The accompanying catalogue is underwritten by Fabrizio Moretti.

Rare Vase by Luigi Valadier on View

A Preview of the Upcoming Exhibition Devoted to Rome's Master Silversmith

This fall, The Frick Collection will present the first monographic exhibition in the United States devoted to Luigi Valadier, the foremost silversmith in Rome during the second half of the eighteenth century. Valadier's astonishing creations were admired by popes, monarchs, and aristocrats throughout Europe. He is best known for the variety of works he produced in different media that echoed the iconography of ancient Rome.

Sometime after 1716, Valadier's father, André, moved from Avignon, in the south of France, to Rome, where he established a silversmith workshop that became one of the best known in the city. Luigi inherited his father's business in 1759, and his unsurpassed technical expertise combined with his aesthetic taste led to a successful career marked by the production of extraordinary objects in gold, silver, and bronze. Antique sculptures, cameos, architectural details, and ruins of Roman monuments served as the inspiration for his imaginative candelabra, tableware, church altars, and centerpieces. The financial state of the Valadier workshop, however, was often precarious, and it seems the artist suffered as a result of commissions that were never paid. He committed suicide in 1785, drowning himself in the Tiber, presumably because of the debts he had accumulated.

Two years ago, the Frick Art Reference Library purchased a manuscript inventory of

Valadier's workshop, compiled after the master's death. This important document details the artist's production and sheds light on his working methods. The Frick also recently acquired its first work by Valadier, his only known marble object decorated with gilt-silver mounts. Although a number of similar vases exist, they feature decorations in gilt bronze, rather than the more costly gilt silver. The Frick vase (opposite page) is carved from Rosso Appennino, a rarely seen blood-red marble quarried in central Italy. The precious materials of the vase and the quality of the chasing of its mounts suggest that it was a private commission for an especially wealthy client.

The vase's design—an ovoid body adorned with lanceolate leaves and the heads of two lions with rings in their jaws—appears in a number of Valadier drawings for vases. Four vases similar to the Frick vase but executed in alabaster rather than marble were given by the Roman senator Abbondio Rezzonico to Cardinal Giuseppe Doria Pamphilj and are still displayed in the Pamphilj family palace in Rome. A drawing in the Museo Napoleonico in Rome (right) shows yet another vase, also comparable to the Frick's. The measurements noted at the bottom of the drawing are in Genoese *palmi* (a measurement used only in that city), suggesting that the vase was intended for Palazzo Spinola, in Genoa, which was designed in 1779 by the French architect Charles de Wailly, who was collaborating with Valadier at the time.

Unlike the lids of similar vases by Valadier, the top of the Frick's vase is not detachable, indicating that it is entirely ornamental. It is crowned by an acorn, whereas

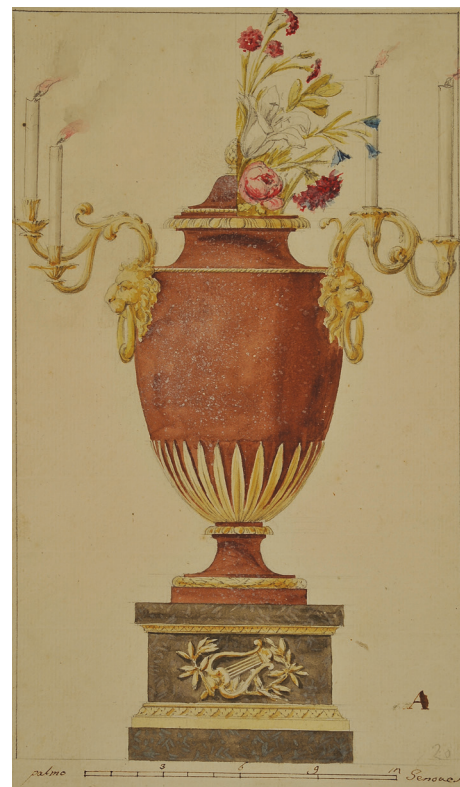
the finials of the four Pamphilj vases and those depicted in the Valadier drawings take the form of a pine cone. This acorn may allude to the acorns and oak branches found in the coat of arms of the Chigi, one of Rome's most prominent aristocratic families. It is possible that the vase was commissioned by Prince Sigismondo Chigi, one of Valadier's most important patrons in the 1770s and early 1780s.

This outstanding example of the silversmith's art makes an exciting addition to the permanent collection and will be featured in the upcoming exhibition surrounded by other major works by the artist.—Xavier F. Salomon, Peter Jay Sharp Chief Curator

LEFT TO RIGHT

Workshop of Luigi Valadier, *Porphyry Vase with Candelsticks*, ca. 1772, pen, ink, and watercolor on paper, Museo Napoleonico, Rome

Luigi Valadier (1726–1785), vase, ca. 1770s, Rosso Appennino marble and gilt silver, The Frick Collection



© SOVINTENDENZA CAPITOLINA, AL BENI CULTURALI, MUSEO NAPOLEONICO



Introducing the Diptych Series

Holbein's Sir Thomas More

April marked the publication of *Holbein's Sir Thomas More* (opposite page), the inaugural volume in a new series devoted to close readings of select works from the permanent collection. Focusing on a single masterpiece, each diptych pairs an art historical essay by a Frick curator with a piece by a contemporary artist or writer, inviting the same kind of careful contemplation that the Frick itself inspires. An exciting roster of cultural luminaries will contribute to the series—a testament to the profound influence of The Frick Collection on artists working today.

The series begins with an examination of the iconic portrait of the humanist scholar, author, and statesman Thomas More, painted in 1527 by Hans Holbein (right). Holbein's timeless depiction of the “man for all seasons” is illuminated by Xavier F. Salomon, Peter Jay Sharp Chief Curator, who looks anew at the remarkable relationship between sitter and artist, offering a thorough consideration of the painting, its historical context, and its arrival at the Frick in 1912. Salomon's essay is complemented by a piece by the great historical novelist Hilary Mantel, which takes the form of a letter. This is particularly apt, as Holbein's career in England began with his letter of introduction from Erasmus, whom he had painted several years earlier in Rotterdam. Who better than Mantel,



MICHAEL BODYCOMB

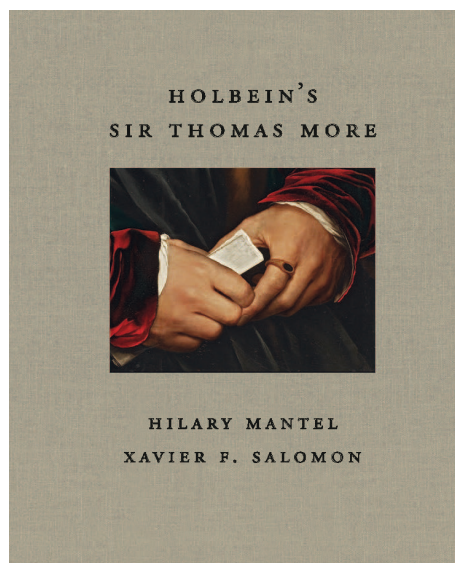
LEFT TO RIGHT

Hans Holbein the Younger (1497/98–1543) *Sir Thomas More*, 1527, oil on oak panel, The Frick Collection

The inaugural volume of the Diptych Series, *Holbein's Sir Thomas More*, is already in its second printing.

celebrated for her novels based on the life of Thomas Cromwell, More's rival and eventual executioner, to address the stoic sitter? For over a century, Holbein's portraits of the two men have been displayed across the fireplace in the Living Hall, where Henry Clay Frick originally hung them, locked in perpetual dialogue. The first diptych has proven so popular it is already in its second printing.

The diptych series was conceived by the Frick's Editor in Chief, Michaelyn Mitchell, who says the inspiration was books focusing on single works that are published by peer institutions such as the J. Paul Getty Museum and the Museum of Fine Arts, Boston. The Frick series, however, has the added feature of pairing a curatorial essay with a piece by a modern master. In association with D Giles



Limited, the Frick will publish two to three diptychs a year. Of the process by which a featured painting or object is chosen, Mitchell says, “Often, we ask an individual to respond to a specific artwork because we have reason to think there is an affinity of some kind, as was the case with Hilary Mantel and the Sir Thomas More portrait. In other cases, we approach an author in a more general way, inviting him or her to select a favorite work to be the book’s subject.”

The second diptych, scheduled for publication this November, is devoted to Johannes Vermeer’s *Mistress and Maid*, one of the Frick’s three works by the inimitable Dutch master. Associate Research Curator Margaret Iacono provides a detailed history of the painting, drawing on technical research conducted by conservators and scientists at The Metropolitan Museum of Art. Her essay is paired with a fictional piece from director, producer, and screenwriter James Ivory, who founded, with Ismail Merchant, Merchant

Ivory Productions, known for its lush film adaptations of E. M. Forster’s *Howards End* and *A Room with a View*. Ivory, who received an Oscar this year for his screen adaptation of the 2007 novel *Call Me by Your Name*, brings his sharp eye and dramatic flair to an elaboration of the narrative underpinning Vermeer’s enigmatic genre scene.

If the Frick’s paintings are its calling card, its superb examples of decorative arts—including ceramics, furniture, and enamels—are their equivalent in quality and breadth. The third diptych will be the first to highlight a work from the museum’s celebrated collection of decorative arts, a recently acquired pair of white porcelain candelabra adorned with gilt-bronze mounts by the eighteenth-century French chaser-gilder Pierre Gouthière. Gouthière was the subject of the Frick’s “rare and sumptuous” (*New York Times*) monographic exhibition in 2016–17. Shortlisted for *Apollo* magazine’s exhibition of the year, *Pierre Gouthière: Virtuoso Gilder at the French Court* was organized by Decorative Arts Curator Charlotte Vignon, who authored the first catalogue raisonné of the artist’s work since 1912. Vignon’s expertise will be complemented by a contribution from Edmund de Waal, acclaimed ceramist and author of *The Hare with Amber Eyes*, a personal narrative and art historical inquiry that defies categorization. In 2016, de Waal published his second book, *The White Road: Journey into an Obsession*, which explores his passion for porcelain and investigates the history of the medium.

Not all diptych contributions will be strictly literary. Maira Kalman has illustrated and written numerous books for children and adults, and her artwork and signature

wit have been featured in such illustrious publications as *The New Yorker* and *The New York Times*. Her illustrations and text will appear with an essay by Salomon on Rembrandt’s *Polish Rider*, one of the museum’s most mysterious masterworks and the one New York poet laureate Frank O’Hara cited in “Having a Coke with You” (1959): “I/ look/at you and I would rather look at you than all the portraits in/the world/except possibly for the *Polish Rider* occasionally.”

Francine Prose, lauded novelist, essayist, and critic, will coauthor a diptych on Titian’s portrait of Pietro Aretino, a close friend of the artist and a monumental personality of the Renaissance. Aretino’s poetry and prose are among the most significant of the sixteenth century, and his impact, and that of Titian’s remarkable likeness of about 1537, will be explored in depth by Salomon.

Rounding out the current list is a volume on Claude Monet’s *Vétheuil in Winter*, featuring contributions from Danish-Icelandic artist Olafur Eliasson and Senior Curator Susan Grace Galassi. Eliasson creates immersive artworks and installations that interrogate perception and have been experienced in prestigious museums and public spaces the world over. Says Chief Curator Salomon, “It will be rewarding for the public to engage this way with single works in the collection and to hear the voices of curators, artists, and writers responding to many of the masterpieces that make The Frick Collection such a unique place.”—Hilary Becker, Associate Editor

Holbein’s Sir Thomas More is available online or in the Museum Shop (\$16.05 for members).

Winter and Spring Highlights

Director's Circle Events and Young Fellows *Virtue and Vice*



PHOTOGRAPHS BY CHRISTINE A. BUTLER AND CARL TIMPONE/BEA.COM

Members of the Director's Circle are among the Frick's most dedicated supporters. In January, they gathered for a dinner hosted by Director Ian Wardropper, after which they were treated to a talk by Peter Jay Sharp Chief Curator Xavier F. Salomon that focused on two eighteenth-century portraits by Francis Cotes, lent to the museum by Trustee Pemmy Frick. In May, the distinguished group came together to celebrate the opening of *Canova's George Washington*.

The Young Fellows Ball took its theme—*Virtue and Vice*—from the monumental painting by Italian Renaissance master Paolo

Veronese, whose works were the focus of the fall–winter exhibition *Veronese in Murano*. The March 15 benefit raised nearly \$300,000 in partnership with sponsor Escada.

Two Frick curators were recently honored by their native countries for their contributions to the arts. On May 21, Chief Curator Xavier F. Salomon was named Cavaliere dell'Ordine della Stella d'Italia for his promotion of Italian artistic heritage; two days later, Charlotte Vignon, curator of decorative arts, received the insignia of Chevalier des Arts et des Lettres from the French government. Both ceremonies took place in the galleries of the Frick.

Director's Circle Dinner 1. James Marlas, Prince Ayn Aga Khan, Betty and Jean-Marie Eveillard 2. Clair Glover and Daniele Bodini 3. Sally and Howard Lepow 4. Pemmy Frick and Xavier F. Salomon

Young Fellows Ball 5. Alex Zhang, Giselle Kern, Brian Lei, and Kelly Murphy 6. Niall Sloan and Elaine Welteroth 7. Wes Gordon, Timo Weiland, and Paul Arnhold 8. Larry Milstein, Lisa Volling, Alexandra Porter, Sarah Flint, Kate Reibel, Amory McAndrew, Caitlyn Pickens, and Jessica Casey 9. Stephanie Nass, Larry Milstein, Emma Fredwall, Judah Schulman, Toby Milstein, Josie Isherwood, and Nicole Slaine

Canova Exhibition Dinner 10. C.D. Dickerson and Ian Wardropper 11. Paul Andrejkovics, Rachel Fleishman, and Mark Schaffer 12. Davide Stefanacci and Ronnie West 13. George and Ellen Needham

Curatorial Award Ceremonies 14. Bénédicte de Montlaur and Charlotte Vignon 15. Xavier F. Salomon and Italian Ambassador Armando Varricchio



5



6



7



8



9



11



12



10



13



14



15

MICHAEL BODYCOMB AND GEORGE KOELLE

CALENDAR

Please visit frick.org/calendar to see a complete listing of programs as well as upcoming special events.

Member Events

Wednesday, July 18, 6:30 p.m.

Young Fellows Event, Canova's George Washington. Exclusively for Young Fellows. RSVP to youngfellows@frick.org.

Sunday, September 23, 10:00 to 11:00 a.m.

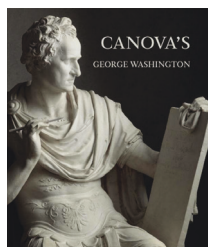
Member Morning for Canova's George Washington. Open to all members; no RSVP required.

Tuesday, September 25, 12:15 p.m.

Behind-the-Scenes Lunch. Exclusively for Contributing Fellows and above. RSVP to fellows@frick.org.

MUSEUM SHOP

The Museum Shop offers a wide selection of collection-inspired gifts in addition to exhibition catalogues, books, and prints. The shop is open during regular museum hours. Items can also be purchased online. Members receive a 10% discount!



Canova's George Washington

Hardcover
190 pages
\$45



Holbein's Sir Thomas More

Hardcover
72 pages
\$17.95

Lectures

Lectures are free. The following lectures will be webcast live and archived for future viewing. Visit frick.org/live for details.

Support for the following is provided by the Robert H. Smith Family Foundation.

Wednesday, June 13, 6:00 p.m.

Displays of Power: Canova's Sculptures of Greatness

Christina Ferando, Yale University

Wednesday, June 20, 6:00 p.m.

Facing Washington: The Classical Tradition

Susan P. Schoelwer, George Washington's Mount Vernon

Drawing Programs

Drawing programs are for individuals of all skill levels, ages ten years and older. Paper, graphite pencils, erasers, drawing boards, and gallery stools are provided. Participants may bring their own drawing materials, but are asked to consult frick.org/draw for details.

Selected Wednesdays, 5:30 to 7:30 p.m.

June 27, July 11 & 25, and August 8 & 22

Wednesday Atelier

Sketch among the Old Masters in the tranquil, historic galleries of the Frick. Free advance online registration is required; to register, visit frick.org/draw. Registration includes after-hours access to selected galleries.

Selected Wednesdays, 4:00 to 6:00 p.m.

June 20, July 18, and August 15 & 29

Draw-What-You-Wish

Drop-in and try your hand at drawing in the Frick's beautiful, indoor Garden Court during pay-what-you-wish hours. No reservations are necessary.

Conversations

Forum on Canova and the Presidential Image

Examine the construction of the presidential image as framed by the special exhibition *Canova's George Washington*. Each conversation is led by a noted scholar with a distinct perspective on the commemoration of public figures, from antiquity through the twenty-first century. Tickets to the three-part series are \$45 (\$40 for members); individual lectures are \$20 (\$15 for members). Visit frick.org/conversations or call 212.547.0704 to purchase.

Wednesday, June 27, 6:30 p.m.

Kenneth S. Lapatin, J. Paul Getty Museum

Wednesday, July 11, 6:30 p.m.

Carrie Rebora Barratt, New York Botanical Garden

Wednesday, July 25, 6:30 p.m.

Annette Gordon-Reed, Harvard University

First Fridays

*First Friday of the Month, 6:00 to 9:00 p.m.
July 6 and August 3*

Enjoy free museum admission and gallery talks, music performances, sketching, and a variety of other special programming for art enthusiasts. Visit frick.org/firstfridays for more information.

Principal support is provided by the Stavros Niarchos Foundation, with additional funding from Margot and Jerry Bogert, an anonymous donor, the Jean and Louis Dreyfus Foundation, Barbara G. Fleischman, Sally and Howard Lepow, the Gilder Foundation, and Marianna and Juan Sabater. First Fridays also are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



The Frick Collection

1 East 70th Street
New York, NY 10021
212.288.0700

Collection Hours

10:00 a.m. to 6:00 p.m. Tuesday
through Saturday; 11:00 a.m. to 5:00 p.m.
Sundays; closed Mondays and holidays

Admission

Members receive unlimited free
admission to The Frick Collection.
Adults, \$22; \$17 for seniors;
\$12 for students. On Wednesdays from
2:00 to 6:00 p.m., visitors are invited to
pay what they wish. Children under ten
are not admitted.

Membership

For information regarding your
membership or to give a membership
as a gift, please call the membership
department at 212.547.0707.

The Museum Shop

The Museum Shop is open during
regular Collection hours. You may also
purchase items online at frick.org or
by telephone at 212.547.6848.

Frick Art Reference Library

10 East 71st Street
New York, NY 10021
212.547.0641

Library Hours

10:00 a.m. to 5:00 p.m. Monday
through Friday; 10:00 a.m. to 2:00 p.m.
Saturdays; closed Sundays and holiday
weekends. The library is open to
researchers free of charge.

Visit our Web site at frick.org.

MICHAEL BODYCOMB

Gilbert Stuart (1755–1828), *George Washington*,
1795–96, oil on canvas, The Frick Collection



THE FRICK COLLECTION

1 East 70th Street
New York, New York 10021
212.288.0700 ♦ frick.org

Nonprofit Org.
U.S. POSTAGE PAID
Milford, CT
Permit No. 80

SPECIAL EXHIBITIONS

Fired by Passion: Masterpieces of Du Paquier Porcelain from the Sullivan Collection ♦ Through August 12, 2018
Canova's George Washington ♦ Through September 23, 2018

THE FRICK COLLECTION

MEMBERS' MAGAZINE SPRING/SUMMER 2018

Canova's George Washington

Through September 23, 2018

